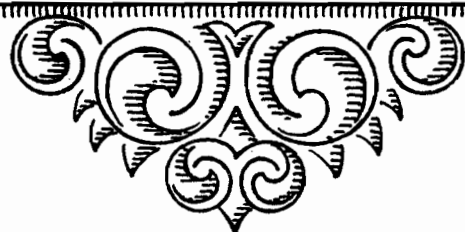


# THE DANCE IN PLACE CONGO

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SYMPHONIC POEM

(after George W. Cable)

By

HENRY F. GILBERT

OP. 15.

ORCHESTRAL SCORE \$ 10. —

ORCHESTRAL PARTS \$ 25. —

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PIANO ARRANGEMENTS  
FOR 4 HANDS, AND 2 HANDS, IN PREPARATION

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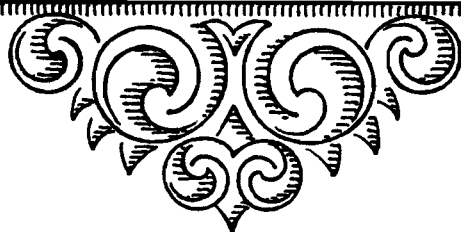
NEW YORK, THE H. W. GRAY COMPANY  
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NOVELLO & CO., Ltd., LONDON.



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## NOTE

*Reprinted from the Boston Symphony Orchestra Program-book  
of Feb. 21, 1920*

"It has been for a long time an ideal of mine to write some music which should be in its inspiration truly native to America. The efforts of my compatriots, though frequently very fine technically, failed to satisfy me. To my mind they leaned far too heavily upon the tradition of Europe, and seemed to me to ignore too completely the very genuine touches of inspiration which exist in *our* history, *our* temperament, and *our* national life. I was, therefore, moved to strike out boldly on a different course, and while it is far from my wish to criticise others, I do desire to explain the bases of my own action.

"In casting about for an American subject upon which to base a symphonic poem I was much attracted to New Orleans and the picturesque quality of the life there in ante-bellum days (the American Civil War 1861—1865). Especially charming to me were the writings of George W. Cable, author of those delightful books: 'Old Creole Days,' 'The Grandissimes,' etc. In an old number of the *Century Magazine* (February, 1886) I came across an article, written by Mr. Cable, called 'The Dance in Place Congo,' in which are described the wild and quasi-barbaric revels of the slaves on late Sunday afternoons in the outskirts of New Orleans. The 'Place Congo' was a no-'count open space at the fag-end of Orleans Street. The slaves were given liberty to meet there and enjoy themselves once a week, and it is one of their rude but picturesque gatherings which Cable tells of in his article.

"Here was inspiration indeed. What a strong and romantic picture was presented to my imagination by the magical pen of the artist. Just what I was looking for. Here was an American subject; presented in vivid style by an American author; full of dramatic and colorful suggestion. The article is quite a long one and has never been reprinted or included in subsequent collections of Mr. Cable's writings. It can only be seen in the back number of the *Century* that I have referred to. It is not a story, but a word-picture, full of life, suggested color, and animation. It is illustrated in a charming manner with pictures by Kemble, and contains besides some musical illustrations, Creole songs, dance phrases, and many a wild fragment of Southern melody. These musical illustrations have furnished me with melodic suggestion for my composition. Using these melodic fragments much after the manner of Grieg or Tchaikovsky,—and under the inspiration of Cable's colorful and suggestive literary artistry,—I have built up my musical structure.

. . . . .

"The original article contains nothing in the nature of a plot. It is merely a rhapsody: a gorgeous and thrilling word-picture, filled with atmosphere and suggestion, rather than a definite chain of incident. I have, however, in constructing my symphonic poem, characterized certain dominant moods, and striven to give to the musical piece a definiteness of structure not indicated by the original article.

"The first episode of the piece has nothing specifically to do with the 'dance' in Place Congo. It is gloomy and elegiac in character. Beginning with certain dark and quasi-barbaric rhythms, it gradually grows in intensity until it attains to what may be called the tragic and poignant cry of rage and revolt of an entire race against the restraining bonds of slavery. It is *developed* from a wild and most expressive melodic fragment much in use among the blacks of Louisiana in the olden time. Mr. Cable, who quotes this strain in his article, says of it: 'And then there was that long-drawn human cry of tremendous volume, richness, and resound, to which no instrument within their reach could make the faintest approach:'



all the instruments silent while it rises and swells with mighty energy and dies away distantly, "Yea-a-a-a-a!"—then the crash of savage drums, horn, and rattles.'

The dark mood of this introduction (which again occurs at the end) serves as a frame or tragic background for the wild and unrestrained dance-picture which is to follow. There is uncouth preluding upon the rhythm of the coming dance ever growing stronger and more determinate until the theme of the Bamboula is ripped out in all its triumphant vulgarity by the full orchestra. The Bamboula was their principal dance. Cable says of it: 'A sudden frenzy seizes the musicians. The measure quickens, the swaying, attitudinizing crowd starts into extra activity, the female voices grow sharp and staccato, and suddenly the dance is the furious Bamboula. Now for the frantic leaps! Now for frenzy! Another pair are in the ring! The man wears a belt of little bells, or, as a substitute, little tin vials of shot, "bram-bram sonnette!" And still another couple enter the circle. What wild—what terrible delight! The ecstasy rises to madness; one—two—three of the dancers fall—*bloucoutoum! boum!*—with foam on their lips and are dragged out by arms and legs from under the tumultuous feet of crowding newcomers. The musicians know no fatigue; still the dance rages on.

"Quand patate la cuite na va mange li!" And all to that one nonsense line meaning only, 'When that 'tater's cooked, then you eat it up.'

"After the Bamboula has spent its hilarious fury, has reached a climax, which is followed by certain declamatory phrases in the orchestra, it dies down and gives place to a more quiet lyrical section. I had here in mind the more romantic aspects of the picture: love-making, etc. At its climax this lyrical section is rudely interrupted by a sudden and insistent reassertion of the barbaric element. There follows what may be interpreted pictorially as a *mêlée*, or musically as a free fantasia on the two dominant motives of the original Bamboula, which jostle each other cheek by jowl. One may imagine disagreement, contention, or strife to have broken out among the dancers. This is, however, eventually patched up and all hands begin to dance the Bamboula as at first. But hardly have they started when they are interrupted by the deep-voiced tone of the nine-o'clock bell calling the slaves to quarters. The dance falls to pieces and there is a dramatic pause of astonishment and dismay. The dance falls to pieces and there is a dramatic pause of astonishment and dismay! Then a piercing cry of rage, protest, and despair, after which the flight homeward begins. In my imagination of the scene I heard the bare feet of the slaves beating the ground as they ran away—some at once, others more slowly. Over this rhythm of pattering feet I have introduced melodic remembrances and fragmentary motives of the various songs and dances. The music grows ever more serious and pathetic in character. After a final pause the orchestra breaks forth with the tragic cry of the introduction: the cry of racial revolt against slavery. The dark background or frame of the dance-picture is completed and the composition ends with the note of tragedy in which it began."

\* \* \* \* \*

After completing the composition of "The Dance in Place Congo", the subject struck me as so picturesque and so full of dramatic possibility, that I was moved to write a scenario to fit my music. This I did, and the composition was first performed as a Pantomime-Ballet by the Metropolitan Opera Company of New York, in the Spring of 1918. Several performances of this ballet were subsequently given both in New York and in Boston.

HENRY F. GILBERT



# The Dance in Place Congo

(after George W. Cable)

Henry F. Gilbert.

**Allegro moderato. M.M. ♩ = 84**

Piccolo (Fl. III)

Flauti I II

Oboi I II

Clarineti I II in A

Bass-Clarinet in A

Fagotti I II

Contrafagott

**Allegro moderato. M.M. ♩ = 84**

Corni I II in F

III IV

Trombe I II in F

III

Tromboni I II con sordini

III e Tuba con sordini

Timpani

Glocken. e Xylophone

Triangle

Tambourine

Tamburo Piccolo

Gran Cassa e Piatti

Arpa

**Allegro moderato. M.M. ♩ = 84**

Violini I

Violini II

Viola

Violoncelli

Bassi

*ruvidamente*

*f*

*mf*

*(Cym.) Gr.C.*

*(with drumstick) cresc.*

*molto marc.*

Bass-Cl.  
in A

*mf pesante*

*f pesante*

Fag. I II

*molto marc.*  
a 2

*mf pesante*

*f pesante*

C-Fag.

*molto marc.*

*mf pesante*

*f*

I II

Cor. in F

*molto marc.*

*sf*  
*mf pesante*  
*molto marc.*

*sf*  
*mf*

III IV

*sf*

*sf*

*f*

Trb. I II

*senza sord.*

*molto marc.*

*mf*

*mf*

Timp.

*molto marc.*

*mf*

Tburo  
Picc.

*mf*  
*sf*

*f*

Gr. C.

*mf*

*f*

Viol. I

*pizz.*

*sf*

Viol. II

*pizz.*

*sf*

Vle

*pizz.*

*sf*

Vcelli

*molto marc.*

*mf pesante*

*f*

B.

*molto marc.*

*mf pesante*

*f*

**Poco accel.**

Fl. I II

Ob. I II

Cl. in A I II

Bass-Cl. in A

Fag. I II

C-Fag.

Cor. in F I II

III IV

Timp.

Tburo Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

**1**

*mf molto marc. cresc.*

*f*

*f pesante*

*f*

*f molto marc.*

*f molto marc.*

*p*

*cresc.*

*f pesante*

*p*

*arco*

*f*

*arco*

*mf molto marc. cresc.*

*mf molto marc. cresc.*

*mf molto marc. cresc.*

*mf molto marc. cresc.*

*mf molto marc. cresc.*

**1 pesante**

**Picc.** **Accelerate**

**Fl. I II**

**Ob. I II**

**Cl. in A**  
I  
II

**Fag. I II**

**C. Fag.**

**Cor. in F**  
I II  
III IV

**Trbe in F**  
I II  
III

**Trboni**  
I II  
III

**Timp.**

**Tburo**

**Picc.**

**Gr. C.**

**Viol. I**

**Viol. II**

**Vle**

**Voelli**

**B.**

*mf* *sos.* *sf*

*senza sord.* *mf* *sos.* *sf*

*p*

*f* *ruvidamente* *f*

*f* *ruvidamente* *f*

*f* *ruvidamente*

**Accelerate**

**Accelerate**

**Accelerate**



Picc. *accel.* *f* *ff* *rit.* *a tempo*  
 Fl. I II *f* *ff* *3*  
 Ob. I II *f* *ff* *3*  
 Cl. in A I *f* *ff* *3*  
 II *f* *ff* *3*  
 Bass-Cl. in A *f* *ff* *molto marc.*  
 Fag. I II *f* *ff* *f pesante*  
 C-Fag. *f* *ff* *a 2*  
 Cor. in F I II *accel.* *f* *ff* *rit.* *a tempo*  
 III IV *f* *ff* *3* *mf*  
 Trbe III in F *f* *ff* *3* *mf*  
 Trboni I II *f* *ff* *3*  
 III e Tuba *f* *ff* *3*  
 Timp. *f* *ff* *mf*  
 Tbuco Picc. *f* *ff* *mf*  
 Gr. C. *f* *ff* *mf*  
 Viol. I *div.* *accel.* *f* *ff* *rit.* *a tempo* *pizz.*  
 Viol. II *f* *ff* *3* *pizz.*  
 Vle *f* *ff* *3* *pizz.*  
 Vcelli *f* *ff* *molto marc.* *f pesante*  
 B. *f* *ff* *pesante*





③

Picc.

Fl. I II

mf accel. *f* *cresc.* *sf* *a 2*

Ob. I II

*f* *cresc.* *sf* *a 2*

I

Cl. in A

II

Bass-Cl. in A

Fag. I II

*f* *cresc.* *f* *a 2*

C. Fag.

*f* *cresc.* *f*

I II

Cor. in F

III I

*f* *cresc.* *sf*

Trbe I II in F

*f* *cresc.* *sf*

I II

Trboni

*mf* *cresc.* *sf*

III e Tuba

*mf* *cresc.* *sf*

Timp.

*mf* *cresc.* *sf*

Viol. I

*f* *cresc.* *sf*

Viol. II

*f* *cresc.* *sf*

Vle

*f* *cresc.* *sf*

Vcelli

*f* *cresc.* *sf*

B.

*f* *cresc.* *sf*

③





1



⑤ a tempo

quasi rit.

a tempo

5

Picc. *ff*

Fl. I II *ff*

Ob. I II *ff*

I *ff*

Cl. in A II *ff*

Bass-Cl. in A *ff*

Fag. I II *ff*

C-Fag. *ff*

I II *ff*

Cor. in F III IV *ff*

I II *ff*

Trbe in F III *ff*

I II *ff*

Trboni III & Tuba *ff*

Timp. *ff*

Thuro Picc. *sf*

Gr. C. *sf*

I II *ff*

Viol. I *ff*

Viol. II *ff*

Vle *ff*

Vcelli *ff*

B. *ff*

5

a tempo

quasi rit.

a tempo

quasi rit.

a tempo

Gr. C. *p*

div.

unis.

This is a page from a musical score, likely for a symphony or opera. It features multiple staves for different instruments and voices. The top section includes woodwinds (Piccolo, Flutes I & II, Oboe I & II, Clarinet in A I & II, Bassoon in A, Fagot I & II, Contrabassoon) and brass (Horn I & II, Horn III & IV, Trumpet I & II, Trumpet in F III, Trombone I & II, Trombone III & Tuba). Below these are percussion (Timpani, Glockenspiel, Cymbal) and string sections (Violin I & II, Viola, Violoncello, Double Bass). The score contains complex musical notation, including notes, rests, and articulation marks. Dynamic markings such as *p*, *mf*, *f*, *dim.*, and *rit.* are used throughout. Tempo markings include "Quasi Adagio." at the top right and bottom right. There are also performance instructions like "Solo", "a 2", "dim. molto e rit.", and "pizz.". The page number "79" is visible in the upper left corner.

Morendo poco a poco

6

a tempo  
M. M. ♩ = 96

Picc. *sos.*

Fl. I II *sos.*

Ob. I II *sos.*

Cl. I in A *Change to Clarinet in Bb*

Bass-Cl. in A *Change to Clarinet in Bb*

Fag. I II *p* *mf Pesante e rude*

C-Fag. *mf Pesante e rude*

Morendo poco a poco

(Hrn I Naturel)

a tempo  
M. M. ♩ = 96

I II *p* *pp sos.*

Cor. in F *p* *pp sos.*

III IV *p* *pp sos.*

I II *pp sos.*

Trboni *pp sos.*

III e Tuba *pp sos.*

Glck. *p*

Morendo poco a poco

a tempo  
M. M. ♩ = 96

Viol. I *p sos. arco*

Viol. II *(Harm.) p sos. arco*

Vle *(Harm.) p sos. arco*

Vcelli *p*

B. *p*

6



*Furioso* a tempo

Picc. *f*

Fl. I II *a 2* *f*

Ob. I II *a 2* *f*

Cl. in Bb I *f* *Furioso* *frude*

Cl. in Bb II *f* *frude*

Bass-Cl. in Bb *cresc.*

Fag. I II *f* *frude*

C-Fag *cresc.* *frude*

Cor. in F I II *f marc.* a tempo

Cor. in F III IV *f marc.*

Trbe I II in F *con sord.* *mf* *f marc.*

Trboni I II *con sord.* *mf* *f marc.*

Timp. *f*

Tam-bourine *f*

Viol. I *mf* a tempo

Viol. II *mf*

Vle *mf*

Vcelli *mf*

B. *mf frude*

This is a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Picc.
- Fl. I II
- Ob. I II
- Cl. in Bb I II
- Bass-Cl. in Bb
- Fag. I II
- C-Fag.
- Cor. in F I II
- III IV
- Trbe I II in F
- I II
- Trboni
- III e Tuba
- Timp.
- Tamb.
- Tburo picc.
- Viol. I
- Viol. II
- Vle
- Vcelli
- B.

The score includes various musical notations, including notes, rests, and dynamic markings such as *mf*, *f*, *sf*, and *p*. There are also articulation markings like *div.*, *pizz.*, and *arco*. The page is numbered 10 in the bottom right corner.



Picc.

Fl. I II

Ob. I II

I  
Cl. in Bb

II

Fag. I II

C-Fag.

I II  
Cor. in F

III IV

I II  
Trbe in F

III

Trboni III  
e Tuba

Tamb.

Tburo  
picc.

Viol. I

Viol. II

Vle

Vcelli

B.

*f*

*mf*

*molto marc.*

*f*

*sf*

*senza sord.*

*mf*

*molto marc.*

*sf*

*mf*

*mf*

*div.*

*accel.*

*mf*

*p*

*accel.*

1

sempre accel e cresc.

Picc. *f*

Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Bass-Cl.  
in B $\flat$

Fag. I II

C-Fag.

a 2

sempre accel e cresc.

I II  
Cor. in F

III IV

I II  
Trbe in F

III

Trboni III  
e Tuba

Timp.

Tamb.

Tburo  
picc.

*mf*

*mf*

*mf*

sempre accel e cresc.

Viol. I

Viol. II

Vle

Vcelli

B.

9 quasi largo

a tempo  
brillante

Picc.

Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Bass-Cl.  
in B $\flat$

Fag. I II

C-Fag.

I II  
Cor in F

III IV

I II  
Trbe in F

III

I II  
Trboni

III e Tuba

Timp.

Tburo  
picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

quasi largo

a tempo

senza sord.

a 2

f

mf

f

brillante

quasi largo

a tempo  
brillante

9

1

1

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. in Bb

Fag. I II

C-Fag.

Cor. in F I II III IV

Trbe in F I II III

Trboni I II III e Tuba

Timp.

Viol. I

Viol. II

Vle

Vcelli

B.



(10) 29

Picc.

Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Bass-Cl.  
in B $\flat$

Fag. III

C-Fag.

I II  
Cor. in F

III IV

I II  
Trbe in F

III

I II  
Trboni

Euph. & Tuba

Timp.

Xyl.

Trgl.

Tamb.

Solo  
*f marcato*

Viol. I

Viol. II

Vle

Vcelli

B.

**1**



Picc.  
 Ob. I II  
 Cl. I in B $\flat$   
 Fag. I II  
 I II  
 Cor. in F  
 III IV  
 Trbe I II in F  
 Trbone III  
 Timp.  
 Xyl.  
 Tbuco  
 picc.  
 Cym.  
 Viol. I  
 Viol. II  
 Vle  
 Vcelli  
 B.

*mf*  
*p*  
*p*  
*p*  
*I Solo*  
*mf*  
*II. mf sf*  
*p*  
*p*  
*on shell*  
*p*  
*Cym. (with drumstick)*  
*p*  
*pizz. arco*  
*p*  
*1/2 pizz. arco*  
*p*  
*1/2 pizz. arco*  
*p*  
*1/2 pizz. arco*  
*mf*  
*Tutti*  
*mf*  
*pizz. arco*  
*Tutti*  
*mf*  
*Tutti arco*  
*mf*  
*Tutti*  
*mf*  
*Tutti*

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, with parts for the following instruments listed on the left:

- Picc. (Piccolo)
- Fl. I, II (Flutes)
- Ob. I, II (Oboes)
- Cl. in Bb I, II (Clarinets in B-flat)
- Fag. I, II (Bassoons)
- Cor in F I, II (Cor Anglais)
- Trbe I, II in F (Trumpets in F)
- Trbone III (Trombone)
- Timp. (Timpani)
- Xyl. (Xylophone)
- Trgl (Triangle)
- Tamb. (Tambourine)
- Tbuco Picc. (Cymbal)
- Gr. C. (Gong)

The score is written in a single system, with each instrument part on its own staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *f* (forte). There are also articulations like *Rit.* (Ritardando) and *a tempo* (return to tempo). The score is a page from a larger work, as indicated by the page number "12" in the top left corner.

Viol. I

Viol. II

Vle

Vcelli

B

Rit.

a tempo

pizz.

arco

div.

mf

sf

unis.

arco

mf



Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Fag. I II

C. Fag.

I II  
Cor. in F

III IV

I II  
Trboni

III e Tuba

Timp.

Gr. C.

Viol. I.

Viol. II

Vle

B.

*f*

*mf*

*p*

*pizz.*

*arco*

*pizz. div.*

*a 2*

*b 2*



This page of a musical score is for a symphony, likely in the 19th century given the instrumentation and notation. It features a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The score is written in a single system with multiple staves for each instrument. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a major key, as indicated by the key signature. The score includes various dynamic markings such as *mf* (mezzo-forte), *sf* (sforzando), and *p* (piano). There are also performance instructions like "senza sord." (without mutes) and "con Precisione" (with precision). The instrumentation includes Piccolo, Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bassoons I and II, Cor Anglais, Trumpets I and II in F, Trombones I and II, Tuba, Tambores, Cymbals, Violins I and II, Viola, Violoncello, and Bass. The score is a page from a larger work, as indicated by the page number "13" in the bottom right corner.



37

The musical score is arranged in two systems. The first system includes the Piccolo (Picc.), Flutes I and II (Fl. I II), Oboes I and II (Ob. I II), Clarinets in B-flat I and II (Cl. in Bb I II), Bass Clarinet in B-flat (Bass-Cl. in Bb), Bassoon I and II (Fag. I II), Contrabassoon (C. Fag.), Cor Anglais I and II (Cor. in F I II), Horns III and IV (III IV), Trumpets in F I and II (Trbe in F I II), Trombones I and II (Trboni I II), and Tuba (III c. Tuba). The second system includes the Xylophone (Xyl.), Triangle (Trgl.), Tambourine (Tamb.), Tambour Piccolo (Tburo Picc.), Grand Cymbal (Gr. C.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vcelli), and Double Bass (B.). The score features various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, *dim.*, *p*, and *senza sord.*. The key signature has one flat (B-flat), and the time signature is 3/4. The page number 37 is located in the top right corner.

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. in Bb

Fag. I II

C-Fag.

Cor. in F I II III IV

Trbe I II in F

Trboni I II

Trgl

Tamb.

Tbuco Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

*mf*

*f*

*p*

*pp*

*cresc.*

(Cym.)

*arco*

1



Picc.

Fl. I II

Ob. I II

I  
Cl. in Bb

II

Bass-Cl  
in Bb

Fag. I II

C-Fag.

I II  
Cor. in F

III IV

I II  
Trbe in F

III

I II  
Trboni

III e Tuba

Timp.

Trgl

Tamb.

Tburo  
Picc.

Viol. I

Viol. II

Vle

Vcelli

B.

1

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The instruments listed on the left include Piccolo, Fl. I II, Ob. I II, Cl. in Bb I II, Bass-Cl. in Bb, Fag. I II, C-Fag., Cor. in F I II, Trb. in F I II, Trb. I II, III, Tuba, Timp., Trgl., Tamb., Tbu. picc., Gr. C., Viol. I, Viol. II, Vle., Vcelli., and B. The score is written in 4/4 time and includes dynamic markings such as *sf* (sforzando), *f* (forte), *mf* (mezzo-forte), and *p* (piano). It also features articulation like staccato and tempo changes including *Rit.* (Ritardando) and *a tempo*. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of melodic lines across the different instrument parts.

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. in Bb

Fag. I II

C-Fag.

Cor. in F I II III IV

Trb. in F I II III

Trb. III

III e Tuba

Timp.

Trgl.

Tamb.

Viol. I

Viol. II

Vle.

Vcelli

B.

*mf*

*sempre f*

*sempre f*

*sempre f*

*trmm*

*trmm*

*sf*

*mf*

Picc.

Fl. I II

Ob. I II

I  
Cl in B $\flat$   
II

Bass-Cl.  
B $\flat$

Fag. I II

C.-Fag.

I II  
Cor in F

III IV

I II  
Trbe in F

III

I  
Trboni  
III e Tuba

Timp.

Trgl

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

1



15

Picc.

Fl. I II

Ob. III

Cl. in Bb I II

Bass-Cl. Bb

Fag. I II

C-Fag.

Cor. in F I II III IV

Trb. in F I II III

Trb. I II

III & Tuba

Xyl.

Trgl.

Tamb.

Gr. C.

Viol. I

Viol. II

Vlc.

Vcelli

B.

*mf*

*cresc.*

*f*

*p*

*mf* 3

12

gliss.

15

1

Fl. I II

Ob. III

Cl. in Bb I II

Fag. I II

C. Fag.

Cor in F I II III IV

Trbe in F I II III

Trboni I II III

III e Tuba

Xyl.

Trgl

Tamb.

Viol. I

Viol. II

Vle

Vcelli

B.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco



This image shows a page from a musical score, likely for a symphony. The score is written for a large orchestra, with staves for various instruments. The instruments listed on the left include Picc., Fl. I II, Ob. I II, Cl. in Bb I II, Bass-Cl. Bb, Fag. I II, C-Fag., Cor. in F I II, Trb. in F I II, Trboni I II, III e Tuba, Timp., Xyl., Tamb., Gr. C., Viol. I, Viol. II, Vle., Vcelli, and B. The score includes musical notation, dynamics, and tempo markings. The tempo markings are "accel." and "a tempo giusto". The dynamics include "mf" and "sf". The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page number is 10.

*tr (Bb)*

*sempre f*

*accel.*

Picc.

Fl. I II

Ob. III

Cl. in Bb I II

Bass-Cl.

Fag. II

Cor. in F I II III IV

Trbe in F I II III

Trboni I II

Ille Tuba

Timp.

Tamb.

*tr*

*sempre f*

*div.*

*sempre f*

*sempre f*

*sempre f*

*pizz.*

*accel.*

Viol. I

Viol. II

Vle

Vcelli

B.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra, including the following instruments:

- Picc.
- Fl. I II
- Ob. I II
- Cl. in Bb I II
- Bass-Cl. Bb
- Fag. I II
- C-Fag.
- Cor in F I II
- Trbe in F I II
- Trboni I II
- IIIe Tuba
- Timp.
- Gr.C.
- Viol. I
- Viol. II
- Vle
- Veelli
- B.

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- Dynamic markings:** *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), *cresc.* (crescendo).
- Tempo markings:** *fa tempo*, *a tempo*, *accel.* (accelerando).
- Other markings:** *Solo I*, *unis.* (unison), *arco*, *div.* (divisi).

The music is written in a major key (indicated by one sharp, F#) and a 3/4 time signature. The page shows measures 1 through 7 of the piece.

## 18 Quasi Recitante

Deciso

Picc. *cresc. molto* *molto marc. cresc.*

Fl. I II *cresc. molto* *molto marc. cresc.*

Ob. I II *cresc. molto* *molto marc. cresc.*

I *cresc. molto* *molto marc. cresc.*

Cl. in Bb *cresc. molto* *molto marc. cresc.*

II *cresc. molto* *molto marc. cresc.*

Bass-Cl Bb *cresc. molto* *molto marc. cresc.*

Fag. I II *cresc. molto* *molto marc. cresc.*

C- Fag. *cresc. molto* *molto marc. cresc.*

## Quasi Recitante

Deciso

I II *cresc. molto* *molto marc. cresc.*

Cor in F *cresc. molto* *molto marc. cresc.*

III IV *cresc. molto* *molto marc. cresc.*

I II *cresc. molto* *molto marc. cresc.*

Trbe in F *cresc. molto* *molto marc. cresc.*

III *cresc. molto* *molto marc. cresc.*

I II *cresc. molto* *molto marc. cresc.*

Trboni *cresc. molto* *molto marc. cresc.*

III e Tuba *cresc. molto* *molto marc. cresc.*

Timp. *cresc. molto* *molto marc. cresc.*

Trgl *cresc. molto* *molto marc. cresc.*

Tamb. *cresc. molto* *molto marc. cresc.*

Gr.C. *cresc. molto* *molto marc. cresc.*

## Quasi Recitante

Deciso

Viol. I *cresc. molto* *molto marc. cresc.*

Viol. II *cresc. molto* *molto marc. cresc.*

Vle *cresc. molto* *molto marc. cresc.*

Vcelli *cresc. molto* *molto marc. cresc.*

B. *cresc. molto* *molto marc. cresc.*

quasi Rit.

Picc. *f* *mf* *molto* *ff*  
 Fl. I II *f* *mf* *ff*  
 Ob. I II *f* *mf* *ff*  
 I *f* *mf* *ff*  
 Cl. in Bb II *f* *mf* *ff*  
 Bass-Cl. Bb *mf* *f*  
 Fag. I II *f*  
 C- Fag. *p* *f*  
 I II *sf* *mf* *molto* *ff*  
 Cor in F III IV *mf* *molto* *ff*  
 Trb. I in F *f* *dim.* *mf* *f* *molto* *ff*  
 I II *f* *molto* *ff*  
 Trboni *mf*  
 Tuba *f*  
 Arpa *ff* *gliss.*  
 Viol. I *sf* *f* *mf* *cresc.* *f*  
 Viol. II *sf* *f* *mf* *cresc.* *f*  
 Vle *sf* *mf* *cresc.* *f*  
 Vcelli *sf* *mf* *f*  
 B. *sf* *mf* *f*



Picc. *mf* *p*  
 Fl. I II *mf* *dim.* *p* *pp* *dim.*  
 Ob. I II *mf*  
 Cl. in B $\flat$  I *mf* *p* *p*  
 II *mf* *p* *dim.*  
 Bass-Cl. B $\flat$  *mf* *p* *dim.*  
 Fag. II *mf* *p* *p ben marcato*  
 C-Fag. *mf* *p* *p* *sos.* *dim.*  
 Cor. in F I II *a 2* *dim.* *p* *Naturel* *p ben marcato*  
 III IV *a 2* *dim.* *p* *Naturel* *p ben marcato*  
 Trbe I in F *mf*  
 Trboni I II *p* *pp*  
 Tuba *mf* *p*  
 Timp. *dim.* *pp*  
 Arpa *f* *dim.* *mf* *p*  
 Viol. I *mf* *dim.* *p* *pp* *p*  
 Viol. II *mf* *dim.* *p* *pp* *p*  
 Vle *mf* *dim.* *p* *pp* *p*  
 Vcelli *mf* *dim.* *p* *pp* *p*  
 B. *mf* *dim.* *p* *pp* *pp* *sos.* *dim.*

Quasi Andante M.M. ♩ = 76

1

Fl. I *pp*

Ob. I *I Solo* *mf*

Cl. in Bb I *sfmf*

Cl. in Bb II *sf*

Fag. III *p* *mf*

C. Fag.

Cor. in F I *mf*

Cor. in F IV *p* *mf*

Timp. *mf* *p*

Arpa *mf*

Viol. I *p* *sfmf*

Viol. II *p* *sfmf*

Vle *div.* *sempre p*

Vcelli *Solo 1* *div. p* *3* *unis.* *3*

B. *ppp* *pp*

*poco Rit.* *a tempo*

1



20 Più mosso

poco Rit.

Fl. I II

Ob. I II

Cl. in Bb I II

Fag. III

C-Fag.

Cor. in F I II III IV

Timp.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

pp

mf

cresc.

mf ben marc.

cresc.

mf gliss.

20

1

This is a page from a musical score, likely for a symphony, featuring a variety of instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments listed on the left include:

- Fl. I II
- Ob. I II
- Cl. in Bb I II
- Fag. I II
- C.-Fag.
- Cor. in F I II
- III IV
- Timp.
- Arpa
- Viol. I
- Viol. II
- Vle
- Veelli.
- B.

The score includes various musical notations such as notes, rests, and dynamic markings. Key dynamic markings include *mf* (mezzo-forte), *f* (forte), *p* (piano), and *dim.* (diminuendo). The score is divided into measures, with some measures containing multiple staves for different instruments. The overall structure of the page suggests it is a rehearsal or performance score for a large ensemble.

Ritard.      poco a poco rit.      a tempo giusto  
change to Flauto

Picc. *pp*

Fl. I II *mf molto marc.*

Ob. II *mf molto marc.*

I  
Cl. in Bb *mf molto marc.*

II *mf molto marc.*

Fag. I II *mf molto marc.*

I II  
Cor. in F *mf molto marc.*

III IV *mf molto marc.*

Timp. *pp*

Glock. *p*

Trgl. *pp*

Arpa

Ritard.      poco a poco rit.      a tempo giusto  
Solo Violin

Viol. I *p* *3* *pp*

Viol. II *p*

Vle *p*

Ccelli *pizz.* *f molto marc.*

B. *mf* *p*

(21)

This page of a musical score is for a symphony, likely in B-flat major or D-flat minor, as indicated by the three flats in the key signature. The tempo is marked "Meno mosso" in several places. The instrumentation includes:

- Flutes:** Fl. III (Piccolo) and Fl. I II. Fl. I II has a "change to Flute" instruction.
- Oboes:** Ob. I II.
- Clarinets:** Cl. in Bb I and II.
- Bassoon:** Fag. I II.
- Cor Anglais:** Cor. in F I, II, III, and IV.
- Timpani:** Timp.
- Violins:** Viol. I and Viol. II.
- Viola:** Vle.
- Violoncello:** Ccelli (Cello).
- Double Bass:** B.

The score features various dynamic markings and performance instructions:

- Fl. III (Picc.):** *mf* (mezzo-forte), *p* (piano).
- Fl. I II:** *a 2* (second flute), *mf*, *p*.
- Ob. I II:** *mf*, *p*.
- Cl. in Bb I and II:** *mf*, *p*.
- Fag. I II:** *mf*, *p*, *unif.* (unison).
- Cor. in F I, II, III, IV:** *p*.
- Timp.:** *mf*, *tr* (trill).
- Viol. I:** *p*, *tutti*, *div.* (divisi).
- Viol. II:** *mf*, *p*.
- Vle.:** *p*.
- Ccelli:** *arco* (arco), *pizz.* (pizzicato), *pp* (pianissimo), *p*.
- B.:** *pp*, *p*.

The score is written for a full orchestra, with multiple staves for each instrument. The tempo "Meno mosso" is indicated at the top right and bottom right. The key signature is three flats (B-flat major or D-flat minor). The score includes various dynamic markings and performance instructions.

Score for a symphony orchestra, page 59. The score is written for the following instruments: Piccolo (Picc.), Flute I and II (Fl. I II), Oboe I and II (Ob. I II), Clarinet in Bb (Cl. in Bb) I and II, Bassoon I and II (Fag. I II), Cor Anglais I, II, III, and IV (Cor. in F), Timpani (Timp.), Violin I (Viol. I), Violin II (Viol. II), Viola (Vle), Violoncello (Vcelli), and Double Bass (B.).

The score is divided into three systems, each containing staves for different instrument groups. The key signature is Bb major (two flats). The time signature is 4/4.

**System 1 (Picc. to Fag. I II):**

- Picc.:** Starts with a *cresc.* (crescendo) and a triplet of eighth notes. Later, it has a *dim.* (diminuendo) and a triplet of eighth notes. It ends with a *f* (forte) dynamic and a triplet of eighth notes.
- Fl. I II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.
- Ob. I II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* (mezzo-forte) dynamic and a triplet of eighth notes.
- Cl. in Bb I II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* dynamic and a triplet of eighth notes.
- Fag. I II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* dynamic and a triplet of eighth notes.

**System 2 (Cor. in F to Timp.):**

- Cor. in F I II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* dynamic and a triplet of eighth notes.
- Cor. in F III IV:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* dynamic and a triplet of eighth notes.
- Timp.:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *mf* dynamic and a triplet of eighth notes.

**System 3 (Viol. I to B.):**

- Viol. I:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.
- Viol. II:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.
- Vle:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.
- Vcelli:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.
- B.:** Starts with a *cresc.* and a triplet of eighth notes. Later, it has a *dim.* and a triplet of eighth notes. It ends with a *f* and a triplet of eighth notes.

**Tempo and Dynamics:**

- a tempo:** Indicated at the beginning of the first system.
- Rit.:** Indicated at the beginning of the second system.
- mf:** Mezzo-forte, indicated at the beginning of the third system.
- f:** Forte, indicated at the beginning of the fourth system.
- div.:** Diviso, indicated at the beginning of the fifth system.

22 a tempo

Picc.

Fl. I II

Ob. I II

I  
Cl. in B $\flat$   
II

I II  
Cor. in F  
III IV

I II  
Trboni  
III e Tuba

Timp.

Tamb.

a tempo

I.  
Solo  
*mf*

*p*

*mf ben marcato*

*segue*

*p*

*pp*

*p*

*pp*

a tempo

Viol. I

Viol. II

Vle

Vcelli

B.

con sord.

*p*

con sord.

*p*

con sord.

*p*

con sord.

*p*

*pp*

22

This page of a musical score contains the following staves and parts:

- Fl. I:** Flute I, starting with a rest and a final note marked *mf*.
- Ob. I:** Oboe I, starting with a rest and a final note marked *mf*.
- Cl. in Bb I & II:** Clarinet in Bb, I and II, with various melodic lines and triplets.
- Fag. I:** Bassoon I, with a melodic line starting on a low note and marked *p*.
- Cor. in F I & II:** Horn in F, I and II, with a melodic line marked *mf*.
- Timp. & Tamb.:** Timpani and Tambourine, with rhythmic patterns and triplets.
- Viol. I & II:** Violin I and II, with melodic lines and triplets, marked *p*.
- Vle:** Viola, with a melodic line marked *p*.
- Vcelli & B.:** Violoncello and Bass, with a melodic line marked *pp*.

The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *pp*.



23

Fl. I

Ob. I

Cl. in Bb I

Cl. in Bb II

Fag. I II

Cor. in F I II

Cor. in F III IV

Trbe I II in F

Timp.

Tburo picc.

Viol. I

Viol. II

Vle

Vcelli

B.

*mf*

*p*

*molto marcato*

*dim.*

*div. (1/2)*

*f*

*tr*

23



Fl. I

Ob. I II

Cl. I in Bb

Fag. I II

I II

Cor. in F III

IV

Trbe II in F

Timp.

Trgl.

Tamb.

Arpa

Viol. I

Viol. II

Vle

Vcelli

B.

div.

*mf*

*f*

*cresc.*

*p*

*sempre p*

1

This musical score page, numbered 64, contains staves for the following instruments: Fl. I, Ob. I, Cl. I in Bb, Fag. I, Cor. in F (I, II, III), Arpa, Viol. I, Viol. II, Vle, Veelli, and B. The score is written in a key with three flats (Bb, Eb, Ab) and a common time signature. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *mf*, and *cresc.*. Trills and triplets are also present. The woodwinds and strings play melodic lines, while the brass and arpa provide harmonic support. The overall texture is dense and orchestral.

[illegible]

1

This page of the musical score contains measures 67 through 72. The instrumentation includes woodwinds (Flutes, Oboes, Clarinets, Bassoons, Contrabassoon, Cor), brass (Trumpets, Trombones), percussion (Timpani, Glockenspiel, Triangle, Tambourine), harp, and strings (Violins, Viola, Violoncello, Double Bass). The score features a tempo change from 'Rit.' (Ritardando) to 'a tempo' at measure 68. Dynamics are marked throughout, including fortissimo (f), piano (p), mezzo-forte (mf), and pianissimo (pp). The key signature consists of three flats (Bb, Eb, Ab). The page number 67 is in the top right corner.

1



69

Rit. 25 a tempo\_ grandioso

change to Picc.

Fl. III (Picc.)

Fl. I II

Ob. I II

I

Cl. in Bb

II

Bass-Cl. Bb

Fag. II

C-Fag.

Rit. a tempo\_ grandioso

I II

Cor. in F

III IV

Trbe II in F

I II

Trboni

IIIeTuba

Timp.

Tamb.

Tburo

Picc.

Gr. C.

Rit. a tempo\_ grandioso

Viol. I

Viol. II

Vle

Vcelli

B.

25



Rall. - ad lib.

Rit. Allargando

Picc. *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Fl. I, II *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Ob. I, II *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 I Clin Bb *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 II *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Bass-Cl. Bb *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Fag. I, II *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 C-Fag. *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 I II Cor. in F *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 III IV *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Trba I in F *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 I II Trboni *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 III Tuba *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Viol. I *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Viol. II *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Vle *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 Vcelli *mf* *dim.* *mf* *cresc.* *f* *mf* *p*  
 B. *mf* *dim.* *mf* *cresc.* *f* *mf* *p*

a tempo - Furioso.

accel.

a tempo - broad

Fl. I II

Ob. I II

I

Clin Bb

II

Fag. I II

C. Fag.

*sos.*

*f*

*a 2*

*ff*

a tempo - Furioso.

accel.

a tempo - broad

I II

Cor. in F

III IV

I II

Trbe in F

III

I II

Trboni

III e Tuba

Timp.

Gr. C.

*sos.*

*f*

*mf*

*tr*

unis. a tempo - Furioso.

accel.

a tempo - broad

Viol. I

Viol. II

Vle

Vcelli

B.

*f*

*f*

*f*

**(26)** Agitato M. M. ♩ = 96

**Picc.** **Fl. I II** **Ob. I II** **Cl. in B♭ I II** **Bass-Cl. B♭** **Fag. III** **C-Fag.** **Cor. in F I II** **III IV** **Trbe in F I II** **III** **Trboni I II** **III** **IIIe Tuba** **Timp.** **Viol. I** **Viol. II** **Vle** **Vcelli** **B.**

**molto**

**Agitato M. M. ♩ = 96**

**molto**

**Agitato M. M. ♩ = 96**

**molto**

**(26)**

1

## Marcato

a 2

Fl. I II

Ob. I II

I  
Clin Bb

II

Bass-Cl.  
Bb

Fag. I II

C.-Fag.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

## Marcato.

I II

Cor. in F

III IV

I II

Trbe in F

III

Trbone  
III & Tuba

Timp.

Gr. C.

*mf*

*mf*

*p*

*p*

## Marcato

Viol. II

Vle

Vcelli

B.

*mf*

*mf*

*mf*

*mf*

*pizz.*

*arco*

*pizz.*

*arco*

## Agitato.

Picc. *mf* *molto staccato*  
 Fl. I II *mf*  
 Ob. I II *mf*  
 Cl. in B $\flat$  I *mf* *molto staccato*  
 II *mf*  
 Bass-Cl. B $\flat$  *mf*  
 Fag. I II *mf*  
 C-Fag. *mf*  
 Cor. in F I II *mf* *molto staccato*  
 III IV *mf*  
 Trb. in F I II *mf*  
 III *mf*  
 Trb. in B I II *mf* *molto staccato*  
 III & Tuba *mf*  
 Timp. *mf*  
 Gr. C. *mf* *p*

*Agitato.*

*molto stacc.*

## Agitato.

Viol. I *mf*  
 Viol. II *mf*  
 Vle *mf*  
 Vcelli *mf*  
 B. *mf*

*Agitato.*

Fl. I II

Ob. I II

Clin Bb I II

Bass-Cl. Bb

Fag. I II

C-Fag.

Cor. in F I II III IV

Trb in F I II III

Trb on I II III

III e Tuba

Timp.

Gr. C.

Viol. I

Vle

Vcelli

B.

*f* *mf* *p* *cresc.* *pizz.* *arco*



1



(27) Original Tempo, *ma poco più mosso*  
M.M. ♩ = 84

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. Bb

Fag. I II

C.-Fag.

Original Tempo, *ma poco più mosso*  
M.M. ♩ = 84

Cor. in F I II

III IV

Trb. in F I II

III

Trb. I II

Timp.

Tamb.

Solo

Original Tempo, *ma poco più mosso*  
M.M. ♩ = 84

Viol. I

Viol. II

Vle

Vcelli

(27)

This page of an orchestral score contains measures 1 through 6. The instrumentation includes Piccolo, Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bass Clarinet in Bb, Bassoon I and II, Cor Anglais I and IV, Trombone III and Tuba, Violins I and II, Viola, Violoncello, and Double Bass. The score is written in 2/4 time with a key signature of one flat (Bb). The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the brass instruments provide harmonic support. Dynamics range from *f* (forte) to *p* (piano). The Piccolo and Flutes I and II have a melodic line starting in measure 3. The Oboes I and II play a sustained note in measure 3. The Clarinets I and II, Bass Clarinet, and Bassoon I and II play a rhythmic pattern. The Cor Anglais I and IV play a melodic line. The Trombone III and Tuba play a sustained note. The Violins I and II play a rhythmic pattern. The Viola, Violoncello, and Double Bass play a rhythmic pattern.

Picc.

Fl. I II

Ob. I II

I

Cl. in Bb

II

Bass Cl. Bb

Fag. I II

I

Cor. in F

IV

Trombone III e Tuba

Viol. I

Viol. II

Vle

Vcelli

B.

*sempre f*

*f*

*mf*

*p*

*a 2*

Picc.  
 Fl. I II  
 Ob. I II  
 Cl. in B $\flat$  I II  
 Fag. I II  
 Cor. in F I II  
 III IV  
 Trb. I II  
 III & Tuba  
 Viol. I  
 Viol. II  
 Vle  
 Vcelli  
 B.

Musical score page 79, featuring orchestral parts for Picc., Fl. I II, Ob. I II, Cl. in B $\flat$  I II, Fag. I II, Cor. in F I II, III IV, Trb. I II, III & Tuba, Viol. I, Viol. II, Vle, Vcelli, and B. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, f, cresc.).

(28)

Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Fag. I II

C. Fag.

I II  
Cor. in F

III IV

Trba I  
in F

Tuba

Xyl.

Viol. I

Viol. II

Vle

Vcelli

B.

*soss.*

*soss.*

*senza sord.*

*mf soss.*

*mf*

*arco*

*arco*

*arco*

Fl. I II *a 2* *mf* *cresc.*

Ob. II *mf*

Cl. in Bb I *mf* *cresc.*

II *mf*

Fag. I II *mf* *cresc.* *a 2*

Cor. in F I II *mf* *cresc.*

III IV *mf*

Trboni I II

III & Tuba *p* *cresc.*

Viol. I *mf* *cresc.*

Viol. II *cresc.*

Vle *cresc.*

Vcelli *cresc.*

B. *p* *cresc.*

30

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Fag. III

C. Fag.

Cor. in F I II III IV

Trbe I II in F

Trboni I II III & Tuba

Xyl.

Tburo

Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

a 2

*f marc.*

*f marc.*

*mf*

*senza sord.*

*mf molto marc.*

*p marc.*

*pp*

*pizz.*

*pizz.*

*mf Solo*

*mf pizz.*

1

30



**1**

Con spirito.

This is a page from a musical score, likely for a symphony. The score is written for a large orchestra and includes the following instruments and parts:

- Picc.** (Piccolo)
- Fl. I II** (Flutes I and II)
- Ob. III** (Oboe III)
- I** (Clarinet I in Bb)
- II** (Clarinet II in Bb)
- Fag. I II** (Bassoons I and II)
- C. Fag.** (Contrabassoon)
- I II** (Cor Anglais I and II)
- III IV** (Cor Anglais III and IV)
- Trba I in F** (Trumpet I in F)
- Tuba**
- Timp.** (Timpani)
- Xyl.** (Xylophone)
- Gr. C.** (Gong)
- Viol. I** (Violin I)
- Viol. II** (Violin II)
- Vle** (Viola)
- Vcelli** (Violoncello)
- B.** (Double Bass)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- mf** (mezzo-forte)
- f** (forte)
- pp** (pianissimo)
- p** (piano)
- Con spirito.** (With spirit)
- pizz.** (pizzicato)
- arco** (arco)

The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The page number 100 is visible in the bottom right corner.

**Con spirito.**

*a 2*

*quasi f*

**Con spirito.**

*mf*

*mf*

**Con spirito.**

*f*

*arco*

*arco*

87

Picc.

Fl. I II

Ob. I II

Cl. in B $\flat$  I II

Bass-Cl. B $\flat$

Fag. I II

C.-Fag.

Cor. in F I II III IV

Trb. in F I II III

Trb. I II III

Euph. Tuba

Timp.

Xyl.

Trgl.

Gr. C.

Viol. I

Viol. II

Vla.

Vclli

B.

*mf*

*cresc.*

*pp*

*con sord. marc.*

*senza sord.*

*pizz.*

*arco*

32

88

accel. a tempo

Picc.

Fl. I II

Ob. I II

Cl. in Bb I II

Bass-Cl. Bb

Fag. I II

C-Fag.

mf

accel. a tempo

III

Cor. in F

III IV

Trbe II in F

senza sord.

I II

Trboni

senza sord. p sos.

III e Tuba

Glock.

Tamb.

accel. a tempo

Viol. I.

Viol. II

Vle

Vcelli

B.

sempre f

1

Fl. I II

Ob. I II

I  
Cl. in Bb

II

Bass-Cl.  
Bb

Fag. I II

C-Fag.

I II

Cor. in F

III IV

Trba. I  
in F

I II

Trbani

III e Tuba

Timp.

Xyl.

Viol. I

Viol. II

Vle

Vcelli

B.

*f marc.*

*f marc.*

*mf*

*mf*

*p*

*mf*

*p*

*pizz.*

*p*

*pizz.*

*arco*

8- 1st Violins

8- 2nd Violins

1



Fl. I II *p* *mf*

Ob. I II *mf*

Cl. in B $\flat$  I II *mf*

Fag. III *mf*

C-Fag. *mf*

Cor. in F I II *mf* *cresc.*

III IV *mf* *cresc.*

Trb. in F I II *senza sord.* *f marc.*

III *f marc.*

Trb. I II *p*

III & Tuba *mf*

Timp. *mf*

Xyl. *mf*

Viol. I *Tutti* *f* *f marc.*

Viol. II *Tutti* *f* *f marc.*

Vle. *arco* *f* *f*

Vcelli *mf*

B. *p* *mf*

33



1

Picc.  
 Fl. I II  
 Ob. I II  
 Cl. in Bb I II  
 Bass-Cl. in Bb  
 Fag. I II  
 C-Fag.  
 Cor. in F I III IV  
 Trb. in F I II III  
 Trb. I II III  
 Tuba III  
 Viol. I  
 Viol. II  
 Vle.  
 Vcelli  
 B.

Musical score for orchestra, page 92. The score is arranged in systems for various instruments. The top system includes Piccolo, Flutes I and II, Oboes I and II, Clarinets in Bb I and II, Bass Clarinet in Bb, Bassoons I and II, and Contrabassoon. The middle system includes Cor Anglais in F I, III, and IV, Trumpets in F I, II, and III, Trombones I, II, and III, and Tuba III. The bottom system includes Violins I and II, Viola, Violoncello, and Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *div.* (divisi). The key signature has two flats (Bb and Eb), and the time signature is 4/4. The page number 92 is in the top left corner.

Picc.

Fl. I II

Ob. I II

I  
Cl. in B $\flat$

II

Bass-Cl.  
in B $\flat$

Fag. III

C-Fag.

I II

Cor. in F

III IV

I II

Trbe in F

III

I II

Trboni

III e Tuba

Viol. I

Viol. II

Vle

Vcelli

B.

(35) quasi accel.

Picc. *f*

Fl. I II *a 2 8 f*

Ob. I II

I *f*

Cl. in Bb

II *sempre f*

Bass-Cl. in Bb *sempre f*

Fag. III *sempre f*

C-Fag.

quasi accel.

I II *f*

Cor. in F *cresc.*

III IV *f*

I II

Trbe in F

III

I II

Trboni

III e Tuba *mf*

Timp. *mf* *cresc.*

quasi accel.

Viol. I *sempre f*

Viol. II *sempre f*

Vle *sempre f*

Vcelli *sempre f*

B. *mf* *f*

(35)

Picc.

Fl. I II

Ob. I II

I  
Cl. in Bb

II

Bass-Cl.  
in Bb

Fag. I II

C. Fag.

a tempo giusto  
molto marc.

I II  
Cor. in F

III IV

I II  
Trbn in F

III

I II  
Trboni

III e Tuba

Timp.

Tburo  
Picc.

Gr. C.

a tempo giusto

Viol. I

pizz.

Viol. II

pizz.

Vle

pizz.

Vcelli

pizz.

B.

Picc.

Fl. I II

Ob. I II

I

Cl. in Bb

II

Bass-Cl. in Bb

Fag. I II

C-Fag.

I II

Cor. in F

III IV

I II

Trbe in F

III

I II

Trboni

III e Tuba

Timp.

Tburo Picc.

Gr. C.

Viol. I

Viol. II

Vle

Vcelli

B.

mf

sf

p

f

sfz

arco

div.

tr

sfz p

1



Picc.  
 Fl. I II  
 Ob. I II  
 Cl. in B $\flat$  I II  
 Bass-Cl. in B $\flat$   
 Fag. I II  
 C-Fag.  
 Cor. in F I II III IV  
 Trb. in F I II III  
 Trb. I II III & Tuba  
 Timp.  
 \*Big Bell  
 Trgl.  
 Tamb.  
 Viol. I  
 Viol. II  
 Vle.  
 Vcelli  
 B.

Musical score for page 98, featuring woodwinds, brass, percussion, and strings. The score includes parts for Piccolo, Flutes I & II, Oboes I & II, Clarinets in B $\flat$  I & II, Bass Clarinet in B $\flat$ , Bassoon I & II, Contrabassoon, Cor Anglais in F I & II, Trumpets in F I & II, Trombones I & II, Trombone III & Tuba, Timpani, \*Big Bell, Triangle, and Tam-tam. The string section includes Violins I & II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various dynamics such as *f*, *mf*, *pp*, and *dim.*.

\* Large tubular bell: such as is used in "Parsifal".

Picc.  
 Fl. I II  
 Ob. III  
 Cl. in B $\flat$  I  
 II  
 Bass-Cl. in B $\flat$   
 Fag. I II  
 C-Fag.  
 Cor. in F I II  
 III IV  
 Trbe I II in F  
 Trboni I II  
 Tuba  
 B. B.  
 Viol. I  
 Viol. II  
 Vle  
 Vcelli  
 B.

Dynamics: *f*, *mf*, *p*, *pizz.*  
 Articulations: accents, slurs, trills, triplets (4, 5, 6, 7, 8, 9)  
 Key Signature: one flat (B $\flat$ )  
 Time Signature: 4/4

38 Con lentezza

a tempo

Picc. *ff* *3*

Fl. I II *ff* *3*

Ob. I II *ff* *3*

I *ff* *3*

Cl. in Bb II *ff* *3*

Bass-Cl. in Bb *ff* *3*

Fag. III *subito* *ff* *rude* *3*

C. Fag. *ff* *rude* *3*

I II *ff* *3*

Cor. in F III IV *ff* *3*

Trba I in F *ff* *3*

II *subito* *ff* *rude* *3*

Trboni III & Tuba *ff* *rude* *3*

Timp. *ff* *rude* *3*

Viol I *ff* *3*

Viol II *ff* *3*

Vle *ff* *3*

Vcelli *subito* *ff* *rude* *3*

B. *ff* *rude* *3*

38

This musical score page, numbered 101, contains staves for various instruments. The woodwind section includes Ob. I, Cl. in Bb (I and II), Bass-Cl. in B, Fag. I II, and Cor. in F (I II and III IV). The brass section includes Trba I in F, Trboni I II, and Timp. The string section includes Viol. I, Viol. II, Vle, Vcelli, and B. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf* and *p*. A *trm* marking is present in the Timp. staff. The key signature has two sharps (F# and C#), and the time signature is 3/4.

Ob. I

Cl. in Bb

I

II

Bass-Cl. in B

Fag. I II

Cor. in F

I II

III IV

Trba I in F

Trboni I II

Timp.

Viol. I

Viol. II

Vle

Vcelli

B.

*mf*

*p*

*trm*

quasi rit.

39

Poco meno mosso (about  $\text{♩} = 80$ ).

Cl. II in B $\flat$

Bass-Cl. in B $\flat$

Fag. I II

Cor. I II in F

Timp.

Viol. I

Vle

Vcelli

B.

quasi rit.

Poco meno mosso (about  $\text{♩} = 80$ ).

*p* *dim.* *mf* *dim.*

*pizz.* *ff* *mf*

39

Cl. I in B $\flat$

Bass-Cl. in B $\flat$

Fag. I II

Cor. I in F

Timp.

Vle

Vcelli

B.

*mesto* *mf* *p* *mf* *3*

*mesto* *p* *mf* *3*

*mf* *dim.* *mf* *dim.* *p* *dim.*

40

This musical score page contains measures 40 through 44 of a symphony. The instrumentation includes Flute I (Fl. I), Clarinet in B-flat I and II (Cl. in Bb I, II), Bass Clarinet in B-flat (Bass-Cl. in Bb), Bassoon III (Fag. III), Contrabassoon (C.-Fag.), Cor in F II and III (Cor. II, III in F), Timpani (Timp.), Arpa (Harp), Violin I and II (Viol. I, II), Viola (Vle), Violoncello (Vcelli), and Double Bass (B.).

**Measure 40:** The woodwinds (Fl. I, Cl. in Bb I & II, Bass-Cl. in Bb, Fag. III, C.-Fag.) play a complex, rapid sixteenth-note passage. The Flute I part begins with a *mf* dynamic. The strings (Viol. I, Viol. II, Vle, Vcelli, B.) are in *p* dynamics, with the Double Bass playing a steady eighth-note pattern. The Arpa and Timp. are silent.

**Measure 41:** The woodwinds continue their rapid passage. The Flute I part has a *p* dynamic. The strings remain in *p* dynamics. The Arpa and Timp. are silent.

**Measure 42:** The woodwinds continue their rapid passage. The Flute I part has a *p* dynamic. The strings remain in *p* dynamics. The Arpa and Timp. are silent.

**Measure 43:** The woodwinds continue their rapid passage. The Flute I part has a *p* dynamic. The strings remain in *p* dynamics. The Arpa and Timp. are silent.

**Measure 44:** The woodwinds continue their rapid passage. The Flute I part has a *p* dynamic. The strings remain in *p* dynamics. The Arpa and Timp. are silent.

The score is marked with a large "40" at the top center and a smaller "40" at the bottom center. The page number "40" is also visible in the bottom right corner.

This musical score page, numbered 104, contains staves for the following instruments: Fl. I II, Cl. II in Bb, Fag. I II, C-Fag., Cor. I II in F, Trba. I in F, Timp., Arpa, Viol. I, Viol. II, Vle, Vcelli, and B. The score is divided into two systems. The first system includes staves for Fl. I II, Cl. II in Bb, Fag. I II, C-Fag., Cor. I II in F, Trba. I in F, and Timp. The second system includes staves for Arpa, Viol. I, Viol. II, Vle, Vcelli, and B. The music features various dynamics such as *f*, *dim.*, *pp*, *mf*, and *p*, as well as articulations like *gliss.* and *Rit.* (Ritardando). The key signature has one sharp (F#), and the time signature is 3/4. The score includes complex passages with triplets, sixteenth-note runs, and sustained chords.

Fl. I II  
*f*  
*dim.*  
*Rit.*

Cl. II in Bb  
*f*  
*dim.*

Fag. I II  
*dim.*  
*pp*

C-Fag.  
*dim.*  
*pp*

Cor. I II in F  
*mf*  
*dim.*  
*mp*  
*Rit.*

Trba. I in F  
*mf*  
*dim.*  
*p*

Timp.  
*pp*

Arpa  
*gliss.*  
*p*

Viol. I  
*dim.*  
*pp*  
*Rit.*

Viol. II  
*dim.*  
*pp*

Vle  
*dim.*  
*pp*

Vcelli  
*dim.*  
*pp*

B.  
*pp*



Meno mosso  
a tempo

Fl. I II  
Ob. I II  
Cl. in Bb I II  
Bass-Cl. in Bb  
Fag. II  
C. Fag.

*p* *mf*

Meno mosso.  
a tempo

Cor. in F I II  
Timp.

*p* *pp*

Meno mosso.  
a tempo

Viol. I  
Viol. II  
Vle  
Vcelli  
B.

*p* *pp*

Quasi tranquillo. (about ♩ = 60)

Arpa

The musical score for the Arpa (Harp) is written on a grand staff with a treble and bass clef. It begins with a whole rest in both staves. The music starts in the third measure with a piano (*p*) dynamic, featuring a series of chords and single notes. The dynamics shift to mezzo-forte (*mf*) in the sixth measure. The piece concludes with a final chord in the eighth measure, marked with a fermata. The key signature has one flat (B-flat), and the time signature is 3/4.

Quasi tranquillo. (about  $\text{♩} = 60$ )

This musical score shows measures 10 through 15 for five instruments: Violin I, Violin II, Viola, Cello, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano), *p sos.* (piano sostenuto), and *pp* (pianissimo). The Violin I and II parts feature a 'div.' (divisi) instruction in measure 11. The Viola part has a *p* marking in measure 10. The Cello and Bass parts have *p sos.* markings in measure 11. The Bass part has a *pp* marking in measure 15.



cresc. - - e - - - accel. - -

Fl. III  
Fl. I II  
Ob. I II  
Cl. in B $\flat$  I  
II  
Fag. I II  
C. Fag.

cresc. - - e - - - accel. - -

Cor. in F I II  
III IV  
Trba. I in F  
Trboni III e Tuba

Arpa

cresc. - - e - - - accel. - -

Viol. I  
Viol. II  
Vle  
Vcelli  
B.



Fl. I II *ff* *accel.*

Ob. I II *ff*

Cl. in Bb I *ff*

Cl. in Bb II *ff* *dim.*

Bass-Cl. in Bb *f* *dim.*

Fag. I II *f* *dim.*

Cor. in F I II *f* *accel.*

Cor. in F III IV *f*

Trb. in F I II *f*

Trb. in F III *f*

Tuba *f*

Timp. *f* *dim.*

Viol. I *ff* *dim.*

Viol. II *ff* *dim.*

Vle *ff* *dim.*

Voelli *f*

B. *mf*

43 a tempo

accel. -

Picc.  
 Fl. I II  
 Ob. I II  
 I  
 Cl. in B $\flat$   
 II  
 Bass-Cl.  
 in B $\flat$   
 Fag. I II  
 C.-Fag.  
 I II  
 Cor. in F  
 III IV  
 Tuba  
 Timp.  
 Gr. C.  
 Viol. I  
 Viol. II  
 Vle  
 Vcelli  
 B.

*molto marc.*  
*f*  
*molto marc.*  
*f pesante*  
*molto marc.*  
*f pesante*  
*a tempo*  
*mf*  
*molto marc.*  
*pesante.*  
*f*  
*mf*  
*p*  
*cresc.*  
*mf*  
*a tempo*  
*accel. -*

43



44

Maestoso. M. M. ♩ = 80

Molto rit.

a tempo

Rit.

Picc. *f*

Fl. I II *f*

Ob. I II *f*

I *f*

Cl. in Bb *f* *8<sup>va</sup> ad lib.*

II *f*

Fag. III *mf*

I II *mf*

Cor in F *mf*

III IV *mf*

Trba I in F *f* *Solo*

Timp. *pp*

Maestoso. M. M. ♩ = 80

Molto rit.

a tempo

Rit.

Viol. I *mf* *div.*

Viol. II *mf* *div.*

Vle *mf* *div.*

Vcelli *mf*

B. *mf* *SOS.*

44

45

M. M.  $\text{♩} = 50$ 

Picc. *f sos.* *mf* *f* *p* *mf* *ff*

Fl. I II *f sos.* *mf* *f* *p* *mf* *ff*

Ob. I II *f sos.* *mf* *f* *p* *mf* *ff*

Cl. in Bb I *f sos.* *mf* *f* *p* *mf* *ff*

Cl. in Bb II *f sos.* *mf* *f* *p* *mf* *ff*

Bass-Cl. in Bb *ff*

Fag. I II *f sos.* *dim.* *p* *mf* *ff*

C.-Fag. *f sos.* *p* *mf* *ff*

Cor. in F I II *f sos.* *dim.* *p* *cresc.* *ff*

Cor. in F III IV *f sos.* *p* *cresc.* *ff*

Trba. I in F *f sos.* *mf* *f* *pp* *sos.* *mf* *f*

Trboni I II *mf sos.* *dim.* *p* *pp* *ff*

III & Tuba *mf sos.* *pp* *ff*

Timp. *tr.* *pp* *ff*

M. M.  $\text{♩} = 50$ 

Viol. I *f sos.* *mf* *f* *pp* *mf* *ff*

Viol. II *f sos.* *mf* *f* *pp* *mf* *ff*

Vle *f sos.* *mf* *f* *pp* *mf* *ff*

Vcelli *f sos.* *mf* *f* *pp* *mf* *ff*

B. *mf* *dim.* *p* *pp* *pp* *mf* *f*

45

